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Henri Temianka Correspondence; (lte)

Richard S. Ginell

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Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, culture, virtuosity in musical performance, violinist, chamber music, press, March 1986, Richard S. Ginell

Comments

Due to the exact date of the letter being unknown an estimated date has been provided.

HIGH FIDELITY

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MUSICAL AMERICA

Debuts & Reappearances

Beverly Hills

*Jennifer S. Paul & Patrick Lindley,
harpsichords: "Simply Scarlatti"*

The Domenico Scarlatti Tricentennial was not exactly a glamor item on the 1985 music calendar—not with the shadows of Bach and Handel hovering overhead. But harpsichordists Jennifer S. Paul and Patrick Lindley strove valiantly to fill the Scarlatti vacuum, choosing the exact birthdate (October 26) to make their stand. The program at All Saint's Episcopal Church was called "Simply Scarlatti," and it consisted of twenty-eight (although thirty were scheduled) of the composer's 555 sonatas. Yet far from being simply Scarlatti for harpsichord, three of the sonatas were performed on synthesizers and one (K.287) was assigned to the organ. The march-like K.380 was played twice—at the be-

ginning as a harpsichord duet, and at the end with the support of a grand, satisfying accompaniment by synthesized brass on tape. Not only that, the synthesizer realizations of K.295, K.260 and K.328 (the latter in tandem with harpsichord) were so sensitively delicate and richly voiced that one wondered why more of the sonatas were not given the electronic treatment.

Miss Paul was definitely the more imaginative, characterful interpreter of the two harpsichordists, particularly in the brilliant Sonatas K.10 and K.33. In general, however, the two brought forth a series of careful readings that did not exactly leap off the page with the fire, antique dignity, boldness, and wit that Scarlatti should unleash. Repeats were generally omitted, and the two Curtis Berak harpsichords acquitted themselves admirably. Due to a wailing siren outside the church, a few of the sonatas had to be repeated after the concert so that future radio audiences could listen undisturbed.

RICHARD S. GINELL